

# The Image of Java and Its People in Emilie's Eyes Under the Perspective of New Historicism

Yuli Mahmudah Sentana<sup>1,\*</sup>, Safrina Arifiani Felayati<sup>2</sup>, Léa Blace<sup>3</sup>

<sup>1</sup>French Literature Department, Faculty of Humanities, Universitas Halu Oleo, Kendari 93232, Indonesia

<sup>2</sup>Japanese Literature Department, Faculty of Humanities, Universitas Jendral Soedirman, Purwokerto 53112, Indonesia

<sup>3</sup>Master Français Langue Etrangère, Faculty of Arts, Literature, and Linguistic, Université Lyon 2, Lyon 69007, France

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## ABSTRACT

Emilie Java 1904 by Catherine Van Moppès is a French novel that portrays Indonesia's portrait in Java in 1904, a century of Dutch colonialism in Indonesia. This novel describes Indonesian colonialism through the third lens, a narration from a French person's point of view. This research aims to identify the historiography of Java in 1904, where the Dutch carried out deep colonialism using a new historicism perspective. The qualitative descriptive method was used. The data involved words, phrases, and sentences containing Javanese historiography in the novel. This study found that 1) the Javanese people are friendly, embrace Islam, and have solid ancient beliefs. The nature of Javanese men who still despise women is also reviewed; 2) From the European perspective, Java's conditions are described as exotic and beautiful but chaotic and dangerous; 3) Colonialism is also seen from a neutral side by writing that shows the negative side of priyayi and the arbitrary attitude of the Dutch toward the natives. This novel implies that the Javanese were civilized before the Dutch came, which contradicts the primary purpose of Westerners coming to the East. Otherwise, she also showed the negative and positive side of Java and its people toward the Dutch.

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## 1. INTRODUCTION

The long journey of the Dutch in Indonesia started in 1596 when a ship led by Cornelis de Houtman arrived in Banten (Ricklefs, 2017) and managed to return to the Netherlands carrying many spices. This success resulted in Dutch expedition companies sending twenty ships to Indonesia to obtain herbs and spices in 1598. This event was also one of the triggers for the VOC (Vereenigde Oostindische Compagnie) establishment in March 1602, which has a long history in Indonesia. The Dutch journey in Indonesia ended when the Netherlands officially handed over sovereignty to Indonesia on December 27, 1949.

The existence of the Dutch in Indonesia during this period was not only written in historical records but can also be found in literary works. The history of colonialism in Java can not only be seen from history but also from literary works. History and literature can

\*Corresponding Author: Yuli Mahmudah Sentana  [sentana@uho.ac.id](mailto:sentana@uho.ac.id)

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also be connected with language (Sahliyah, 2017). For example, Edward Douwes Dekker published the novel "Max Havelaar" in 1860. This novel tells about Dutch policies in the nineteenth and early twentieth centuries in their colonies called the Dutch East Indies. The existence of this novel shows that literary works also play a role in narrating the history of Dutch colonialism in Indonesia.

History cannot be rewound or repeated; it can only be reconstructed, and the reconstruction is constantly changing. Thus, literary works can interpret history as a form of reconstruction (Purwanto, 2012). The study that relates literary texts and historical texts is new historicism. New historicism envisions and practices a way of study in which literary and non-literary texts are given equal weight and continually inform or interrogate each other (Barry, 2020). The conclusion is that this study does not separate history and literature.

Emilie Java 1904 is a novel with a colonial background published in 2002. The main character is Emilie, a French woman who follows her husband to the Dutch East Indies because Lucien, her husband, works for the Netherlands. Catherine Van Mopès, the author, was an independent journalist in China (1965-1968) and throughout Asia (Hanoi, Jakarta, Vientiane, Singapore, Taiwan). She is also the wife of a French diplomat who has traveled in Asia and lived in Indonesia in the 70-80s. In this novel, the author wants to describe Java geographically, socially, and culturally, especially colonial practices in Java carried out by the Dutch. It can be seen from the eminent goal of the main character, Emilie, and her husband when they came to Batavia to civilize the East. Meanwhile, at the time of their arrival, the Dutch were implementing an Ethical Policy in their colonies, especially the island of Java. Meanwhile, the main character, Emilie, who was educated in humanism, finds that this colonial practice has deviated from humanistic attitudes.

Thus, the author seems to want to describe how colonialism occurred in Indonesia, especially in Java, in 1904 from the perspective of humanism. The author, who comes from France, creates a character who also comes from France so that he feels and sees the practice of colonialism from a different perspective from the point of view of the colonialists, the Dutch. So, this study aims to reveal the description of Java and colonial practices contained in the novel Emilie Java 1904. The study used the new historicism approach to achieve this goal.

Brannigan said that new historicism pays attention to the relationship between literature and history and has a common understanding of all types of texts. Previous critical approaches to literary texts always assumed that texts had universal meaning and essential ahistorical truths to be conveyed. However, historical critics and new cultural materialists tend to read literary texts as material products of specific historical conditions (Brannigan, 1998).

New historicism is a literary theory that aims to understand intellectual history through literature and literature through its cultural context (Artika, 2015). In his research, Artika agreed with Teeuw's opinion that the boundaries between fact and fiction were increasingly blurring, so he emphasized the importance of using new historicism theory in teaching literature. Anggarista, in his research, identified Indonesian history and culture in the novel *Hati Sinden* with a new historicism perspective and concluded that literary texts often convey representations, both implicit and explicit, about historical and cultural events in Indonesia (Anggarista, Nasrulloh, & Munasip, 2021).

Stephen Greenblatt introduced this study in 1982 to provide a new perspective on studying the Renaissance. He emphasizes the linkages of literary texts with the social,

economic, and political forces surrounding them (Brannigan, 1998b). The primary difference between new historicism and old history is that old history sees history as a literary background. New historicism does not distinguish between literary and non-literary texts. Two important views of new historicism are understanding literature through history and understanding history and culture through literature. Thus, a literary work with a historical background can be used as study material to understand history and culture, and conversely, to understand this literary work, an understanding of the history behind it is needed. Sugiarti uses new historicism to find the story behind three Indonesian novels. The problems are summarized as sexuality, freedom, sexual deviation, deconstruction and rejection of patriarchy, spiritual aspects, humanity, and creativity in entrepreneurship (Sugiarti, 2013).

New historicism shows that there is no unified and continuous history, but it is discontinuous and contradictory (Lyu, 2021). Because history is full of textuality, the past will never be available in its original and pure form. New historicism's interpretation of history is to some extent integrated in postmodern literature. Vesser (as quoted by Lyu, 2021) has summarized the theoretical assumptions of new historicism in the following five respects.

- a. Every expressive act (including literature) contains material practices;
- b. Every act of dismantling criticism, and the opposition uses tools that ultimately risk falling prey to the practices it exposes;
- c. The scattered literary and non-literary "texts" are inseparable;
- d. No discourse, imaginative or archival, gives access to immutable truths or reveals the immutable nature of human beings;
- e. A critical method and adequate language for describing culture under capitalism participate in the economy they describe.

Dutch colonialism certainly impacted the Indonesian nation because it gave rise to struggles against the colonialists. This struggle is not only in the form of physical warfare but also in written form. One example is Soewardi Soeryaningrat's writing, better known as Ki Hadjar Dewantara, entitled *Als ik eens Nederlander was* (If I were a Dutchman), which was published in the Daily de Expres on July 13, 1913 (Wiryopranoto et al., 2017). This article criticizes the Netherlands for wanting to celebrate 100 years of its independence from France. In his writings, Soewardi ridiculed the Dutch, who wanted to celebrate independence in a land whose independence they were confiscating. Moreover, the colonists had to pay for the costs of an independence ceremony, which they themselves did not own.

Authors in colonized countries also gave rise to literary works about Dutch colonialism. For example, Pramoedya Ananta Toer's novel entitled *Human Earth*, in which forms of Dutch colonialism are found as a colonial nation against the colonized, namely the Indonesian nation (Farhana Rm & Aflahah, 2019). Colonialist narratives in the literary works of colonized countries are always full of suffering and struggle against the colonialists. As an example, Chairil Anwar's poems, which wrote a lot about the struggles of the Indonesian people, like *Kerikil Tajam dan yang Terampas dan yang Putus Asa* (Sharp Pebbles and The Deprived and The Desperate). In this poem (Safitri, Waluyo, & Saddhono, 2019) the author expresses his desire to be free from all colonial occupation. In this poem, nationalism and patriotism are also found in the homeland.

Thus, literary works also have a place in telling colonialism from the colonizers' and the colonized's points of view. Literary works with a colonial background were not only born during the colonial period but could also be born after the colonial period was over. These

literary works express past colonial experiences whose impact may remain today. Literary works reflect time and reality (Swingewood & Laurenson, 1972). What is written in literary works is what exists in the real world. A literary work is a sociocultural document that explains a societal phenomenon at that time. This is what is then termed literary documentation, which refers to a reflection of the times (Wahyudi, 2013). This means literary work is a reflection of society, so a literary work can be born based on the history of society in an era. Even though there is a fictional element, a literary work can be a mirror to see the events of a certain time. Likewise, literary works set in the history of colonialism can serve as a mirror to review the history of colonialism that occurred during the colonial period.

The different perspectives of the colonizers and the colonized in a colonial literary work lead to differences in narrating these colonial times. If Indonesian writers put more emphasis on how to struggle against colonialism and describe colonial atrocities, on the other hand, the colonialists focused on themselves. For example, François Valentijn, in his work *Oud en Nieuw Oost-Indiën*, published in 1724, explained more about the history of the VOC and told the geographical and ethnographic conditions of its colonies. According to Ali, the phenomenon of writings that focused more on the Dutch was due to the fact that Indonesian history had only begun in 1942. In previous years, what happened was the history of the Dutch East Indies or Dutch affairs (Ali, 2005). Historical stories that are Indonesian in nature and the use of the term "Indonesian history" appeared after 1942. The Indonesian nation, which has not yet been called a nation but is a native nation, is history, and its story is still written with the Netherlands as its historical core. The naming of the Dutch East Indies also clarifies this because the Dutch word is emphasized more as the owner of the Indies. So, the historical story is not the history of Indonesia but the history of the Netherlands as the main character and as the owner. Since 1600, Indonesian history has been viewed from the perspective of Dutch interests.

The Dutch colonization that occurred in Indonesia has been widely written about in literary works. In colonialism itself, of course, there are two sides of the coin: the colonizers and the colonized. In the writing of history in literary texts by both sides, of course, there are differences in narrating colonialism. In accordance with the new historicism approach, which emphasizes the historicity of texts and historical textuality in the study of literary texts, this research is suitable for studying history (Kaes, 1992).

Research on Indonesian history in literary texts has been widely carried out. In this way, the presence of literary texts as historical documents has also gained a place. However, existing research only focuses on Indonesian literary works, so the historical value found and also history written by the colonized side. Only a few foreign literary texts discuss Indonesian history; therefore, it would be interesting to find out how it was written from someone else's perspective. The novel's uniqueness is that the author is from France. Writing about colonialism in Java by the West will certainly be different from writing about Indonesians as the colonized party. With the existence of two sides of the coin in narrating colonial events, it can be concluded that most of the colonial literary works focused more on colonial suffering, struggle, and cruelty. In contrast, the colonialists focused more on themselves or the colonial journey itself. Although Max Havelaar, who criticized colonialism, was also written as being from the Dutch nation, he also had Indonesian blood. So, this research aims to identify and examine the historiography of Java in 1904, when the Dutch carried out deep colonialism using a new historicism perspective.

## 2. METHOD

In this research, the material object used was the novel *Emilie Java 1904* by Catherine Van Moppès. The formal object was historiography, which contains the text of the novel *Emilie Java 1904*. The data for this research were all words, phrases, and sentences containing Javanese historiography, which were collected using reading and note-taking techniques. Reading in scientific work is done by paying attention that is really focused on the object (Ratna, 2010). Note-taking techniques are used to record data findings after the reading process (Ratna, 2010). The data found is then classified and analyzed using the study of new historicism using the theory that Brannigan has explained. This research reveals Javanese history based on non-historical documents, namely novels, as new historicism examines the past through two historical and non-historical documents because historical facts can be found in the literary text itself. The last is to conclude the study focuses on the narratives of colonialism found in the novel *Emilie Java 1904*.

## 3. RESULTS AND DISCUSSION

### 3.1 Javanese Historiography

This novel is written like a travel journal, so it is written based on the time sequence of Emilie's journey from her hometown, Langon, France, to Batavia. His first encounter with the Javanese was not in Batavia but in Leiden, the Netherlands, although only partially Javanese. The first person Emilie and her husband Lucien meet is Meneer Slamet. The father of Meneer Slamet is a Dutch businessman who married a Javanese woman. According to him, it was commonplace then for Dutch merchants to marry natives because Javanese women were considered to work hard and were good at adapting customs to new cultures. The next meeting between Emilie and the Javanese took place in Singapore when their ship was anchored before finally going to Batavia. In this meeting, she acknowledged that Javanese in Singapore differed because they were more arrogant and rude. Javanese are described as friendly, talkative, and always start the conversation with new people. Likewise, people of Javanese descent who are in the Netherlands also have a friendly nature. This can be seen from the sentence "*... d'une politesse un peu appuyée*" which means too friendly. Likewise, the Javanese who live in Java are called people who are very friendly and always smile. Another quote that shows the friendliness of the Javanese is the following.

"... *que le Javanais sont d'une grande douceur, d'une extreme politesse, et que les coloniaux néerlandais les traitent souvent mal, les battant sans qu'ils osent se plaindre ...*" (Moppès, 2002, p. 54)

[... that the Javanese are very refined people, very polite. It was the Dutch people who treated them badly by whipping them, but they never complained ...]

Not only polite and refined, but the truth is that Javanese know manners. It was very different from the European description of a beautiful country whose people are immoral. The writer illustrates it when Emilie's character rides a horse-drawn carriage; even though she cannot pay because she does not have enough money, the driver says gently to pay it another time. This phenomenon really surprised her. Moreover, the Javanese are people who really respect their guests, and for them, the invaders are guests.

" ... *Autour d'eux, des coolies javanais par dizaine, petits, torse nu, en sarong rapiécé, une ceinture rouge ...* " (Moppès, 2002, p. 205)

[... Around them, Javanese coolies by the dozen, small, bare-chested, in patched sarongs, a red belt ...]

The physical body of Javanese society is also written by the author in this novel. In this sentence, the Javanese were depicted as having small stature and bodies. The author also mentions that the Javanese skin is very colorful, said to be light in color, vivid in color, and dark in color. It means that the native's skin is not completely dark. It varies for each person the main character meets. While in the market and at the port, Javanese youths were styled, dressed bare-chested and covered with colorful cloth, and wore a turban on their heads. On the other hand, the women wear batik. Javanese women wear batik and kebaya because there is a traditional doctrine that women must be elegant and beautiful by using batik cloth, kebaya, and hairpin (Huda, 2022).

" ... *Etaient-ils filles ou garçons? A première vue, je ne voyais pas de différence, ni par leur traits ni par l'alangeur de leurs gestes, si ce n'était pas leurs kris, leurs poignards, à même peau, dépassant du sarong.*" (Moppès, 2002, p. 202)

[... Are they women or men? At first glance, I couldn't tell the difference, neither from his movements nor from his gestures. If it weren't for their *keris* and the *sarong* they wore, I couldn't tell the difference.]

In the above quote, it is explained that for Europeans, it is difficult to distinguish between Javanese women and men except for the *sarongs* and *keris* that are usually used by men. The depiction of people in Java at the market is also more or less the same: bare-chested, wearing only tattered batik, a large red belt on their hips, and a turban on their heads. The porters lift their goods or loads on their turbans. The author also describes how batik is the everyday clothing of the Javanese people, and sometimes, the colors of the batik fade because they are worn too often, which shows their poverty. Batik is also used to carry babies and children on the waist of their mothers or older siblings.

As a colony, Java-like, the East is likened to an area that does not know manners, does not yet have civilization, and is not cultured. These colonists came in order to civilize the Eastern people. One of the forms of Javanese culture that is considered strange by Westerners is the way of eating using the hands. This was highlighted and astonished them and considered something disgusting. The habit of taking off their shoes inside the house also attracts attention but does not overwhelm them. Java is also seen as untidy, as seen from the chaotic market.

" ... *Émilie, vous êtes june mariée, vous devez faire très attention à votre mari. Pour toute les épouses, c'est un danger permanent. Les hommes locaux, on ne peut pas dire que ce soient des hommes, ce sont vraiment de demi-portions à côté de nôtres. Mais les femmes sont très belles, peu farouches, et surtout tres gentilles et attentionnées.*" (Moppès, 2002, p. 229)

[...Emilie, you are newly married. You must pay close attention to your husband. For all wives, this is a permanent danger. The local men, we can't say that they are men. They are really half portions compared to ours. But the women are very beautiful, not shy, and above all very kind and attentive.]

The passage above Madame Muller's advice to Emilie to protect her husband from Javanese women. This quote describes the character of Javanese women and men from the perspective of European women. The description of the nature of Javanese women and

men is very different. Men are described as not good-looking compared to European men. It is even said that one cannot even be called a man because of character and looks. Indigenous men were also said to have no respect for women and to act arbitrarily toward women. Javanese men still look down on women and view them as mere sex objects. In contrast to men, women are described as beautiful, soft-spoken, friendly, and caring. This is also what European women have to watch out for in order to keep their husbands from falling in love with Javanese women. This cause also makes many Dutch people have concubines or wives from Java. The maids are also said to be nimble and good at serving their masters. Not only that, the maids also respected their Dutch employers because they always bowed politely to their employers.

The Dutch East Indies people are still considered primitive, and it is said that some people still eat human flesh even though it is done for ritual purposes. Before Emilie and her husband left for the Dutch East Indies, she attended a dinner in Paris. One of the guests said that in Java, people still eat human flesh as a ritual and questioned Emilie's decision before leaving.

*"... Si, si, un de mes amis, spécialité de ces tribus, me l'a raconté. Ils ne le font pas de gaieté de cœur, ils y sont obligés par les lois de leurs coutumes!"* (Moppès, 2002, p. 54)

[... Yes, well, one of my friends, an expert on these tribes, he told me. They do not eat human flesh with pleasure but do so because of the necessity of their vogue.]

The quote above is a form of depiction of indigenous people who are frightening to Westerners because there are still people who eat humans. Although it is described that the Javanese are no longer as primitive as eating human flesh, the Javanese are still considered very traditional. As uneducated people, many Javanese still believe in supernatural things. Most of the Javanese still adhere to Javanese beliefs even though most of them are Muslim. This was the first thing that Emilie noticed when she arrived in Batavia. As a novel that mixes history and fiction, the author also explains the condition of the Batavian people who have embraced Islam but still carry out the rituals of their old beliefs. The sound of the call to prayer that echoed everywhere surprised Emilie, proving that the Javanese people had embraced Islam. This can be seen in the quote from the novel below.

*"Depuis la conquête des Arabes, vers la fin du XVe siècle, les Javanais étaient devenus musulmans, tout aussi naturellement qu'ils continuaient dans leurs gestes quotidiens à être influencés par leurs antécédents bouddhistes et hindouistes, et par leurs croyances animistes, tout confondu dans une symboise harmonieuse."* (Moppès, 2002, p. 203)

[Since the Islamic sultanate ruled Java around the 15th century, most of the Javanese people embraced Islam. However, in their daily activities, they still carry out the old beliefs, whether Buddhist, Hindu, or animist beliefs. Everything is running in harmony.]

Proof that the Javanese people have not abandoned their old beliefs even though they have converted to Islam is that Javanese people still believe in shamans or so-called 'smart people.' The figure of a 'smart person' is highly respected in society and occupies an important position in the social order. However, according to the Dutch, they are strange people because they sometimes perform strange rituals, such as being naked during rituals. The Javanese also do not like green clothes because green is the favorite color of the Queen of the South Seas. In Java, it is also believed that many diseases with unknown causes are suspected to be caused by 'teluh.' Not only that, crocodiles are also considered sacred animals that cannot be killed.

Another proof that the majority of Javanese are Muslims is the sound of the call to prayer in the corners of the city of Batavia. Some of these Muslims have performed the pilgrimage. Some people who have returned from this pilgrimage are considered wise and knowledgeable about religious verses. People who have made a pilgrimage to an important position in Java will be respected and highly regarded by the community. They also often get discounts or special prices when shopping at the market using their Hajj title. As an important group, even *the Prins Alexander* ship carrying Europeans gave in when it was about to enter the port, prioritizing these pilgrims. These hadjis stepped out with grandeur and grace when they stepped off the ship like the characters of 1001 Nights. Another description of the Javanese is their submission to fate. They never complain or even cry over death. They are known not to be afraid of death, especially people who are poor. The Javanese are also described as not liking to rush in doing everything and tend to be slow.

### 3.2 Java as an Exotic Land

Before traveling to Java, Emilie had always heard that Java was always referred to as an exotic land for Europeans, both in France and the Netherlands. Exotic as a foreign land, interesting, and very different from Europe. The land of Java was described as a beautiful country, able to stun Europeans. The enchanting beauty of Java is said to make people forget themselves, making Europeans forget their homeland. This was also advice from Dutch elders to Emilie not to be too amazed by the beauty of Java. The climate in Java is said to be very different from the climate in Europe. This caused many European women to leave their husbands in Java to return to Europe because they felt uncomfortable with the weather. It is also considered scary in Java because the night comes faster than in Europe. The weather also changes quickly from sunny to suddenly dark and heavy rain. Lightning is also mentioned almost every day, and earthquakes are also common and often come without warning.

As a foreign land, Java also has many volcanoes that can erupt anytime. This was new, strange, beautiful, and frightening for European people. The following is a quote from when the ship Emilie was on was crossing the island of Sumatra towards the island of Java.

*"... nous prime conscience que nous approchions des nombreux volcans aux Java, une quinzaine sur une superficie pas plus grande que l'Etat de New York, dont certains toujours en activité."*  
(Moppès, 2002, p. 202)

[... then we realized that we were sailing to the island of Java, which has 15 volcanoes, whose area is no more than the state of New York, some of which are still active.]

In the quote above, the ship was crossing the Sunda Strait, and Krakatoa Mount was visible so the passengers could see it. They have seen the pictures and read the history of the impact of the volcanic eruption. This illustrates that it is referred to as an area with many volcanoes. The island of Java, whose territory is not too large, also has the possibility of fifteen volcanoes that are still active and could erupt at any time. This phenomenon, of course, made the European nations shudder in horror.

Java Island is described as an island that has many tropical diseases. Actually, for Europeans, it was quite scary living on the island of Java because many things could kill them. Some of the diseases that often attack them are tropical fever and malaria. Rivers with crocodiles in them are also frightening, and it is not uncommon for these colonies to

become their prey when they are swept away by the current when it rains. Indigenous acts of rebellion also frightened them because they could be killed.

The city of Batavia is called a stunning city but not always beautiful. Before it became a large city, it was an ancient settlement of an untidy city. Batavia was built on muddy land, and Dutch forts were built on swamps, which were then built by canals by the Dutch as in their country. These channels are connected to each other. Along the pier stood coconut trees. Crowds of people will be seen at the wharf, both Javanese and Chinese. The sea of people seems to describe the population of Java, which may be more than 28 million. Java's dense population is written in this quote "*Vingt-huit millions, peut-être trente aujourd'hui ...*" [*Twenty-eight million, maybe thirty today...*] (Moppès, 2002, p. 209). Various types of boats will be found at the wharf carrying various loads such as passengers, fruits, vegetables, flowers, fish, chicken to building materials such as tiles. In the midst of this chaos, children can be seen playing with mud, and Javanese women bathing and washing clothes. This sight also made Emilie hurt her eyes watching it because it was crowded and full. "*J'en avais mal aux yeux de tant voir.*" [My eyes hurt seeing so much.] (Moppès, 2002, p. 209). In Batavia, there is an old city. An old city of Batavia where, at that time, there was only the mayor's building, a Portuguese church, and several old Dutch-style buildings. Meanwhile, the area referred to as a modern city is called Weltevreden. On this territory, there are government buildings, hotels, nightclubs, shops, and museums. The museum was the largest museum in Asia at that time, and the museum was built by Raffles.

Itinerant traders are also said to have existed in Java at this time. They sell food by shouting and peddling wares. Every scream of a food vendor is different. The vendors' voices explained the types of food they were selling. Most of them start around in the afternoon. The writer captured Java as the best place to raise children. The Javanese nanny takes good care of their children so that the children grow up happily.

### 3.3 Dutch Colonialism in Java

Indonesia, which at that time was called Nusantara for the Dutch people, was an 'other' country. In geography, it is a country far away from the Netherlands. The term far is not only about location but also about the differences. Its civilization was very different but far backward. This situation was the reason for Europeans to go to Asia, including Java. Colonialism is one of the practices of humanism because colonialism encourages indigenous people to live better lives. The colonials felt they had a duty to bring them to an advanced civilization.

On the ship to Java, Emilie met many types of people, among them French officers who were going on a trip to the East. These officers really wanted to control foreign lands so that their country, France, could become an important and victorious country. The following is an excerpt from an officer's speech to Lucien, Emilie's husband.

"... *que les sociétés de civilisation européenne présentaient une certaine supériorité.*" (Moppès, 2002, p. 105)

[... that the societies of European civilization present a certain superiority.]

The quote above explains that Europeans feel superior to Asians, including the Javanese. The officer explained how France had to rule the world and even China had to leave their colonies for France because French teachers, doctors, and scientists were better

than them. However, China and Asia were undoubtedly not superior to Europeans. The following quote also shows the purpose of colonialism in forming civilization.

*"Tant de nobles taches vous attendent ! Nous nous devons de promouvoir les bases du christianisme, le sens moral, les notions civilisatrices, auprès de ces Javanais païens et immoraux. C'est une mission sacrée."* (Moppès, 2002, p. 82)

[Sublime tasks are waiting for you! We have an obligation to strengthen the Christian faith, moral understanding, and civilizational ideas among the Javanese who are infidel and immoral. This is a sacred duty.]

The quote above occurred before Emilie and Lucien left for Batavia, they were invited by a director of the Colonial Institute in Leiden, Netherlands. The former colonial official gave Lucien advice about how noble and important Lucien's task was in Batavia as a civilized European nation. Furthermore, the Dutch felt superior to the Javanese. They also considered the Javanese as nonbelievers who needed to be educated because they were not Christians and had no morals. Their arrival to Java was for the sake of a humanitarian mission, none other than for the good of the Javanese people themselves.

The Dutch, who felt responsible for building a civilization in Java both socially and culturally, eventually formed an 'ethical policy.' The Ethical Policy itself, in its history, has been referred to as the Dutch colonial government's gratitude to the historicity of the people of Nusantara from 1901 to 1942 (Ricklefs, 2017). This novel also mentions a lot about Dutch Ethical Politics (*Politik Etis*), this is a noble task for the colonists, this is evidenced by their building health clinics and schools.

*"Nous ne devons pas tolérer le moindre malentendu, ni accepter les menées visant à corrompre la bonne fois e l'honnêteté du petit peuple ..."* (Moppès, 2002, p. 226)

[We must not tolerate the slightest misunderstanding or introduce things aimed at undermining the nobility of the common people ...]

These remarks are a fragment of a speech by Meneer Jan van Delm at an event at his home, an Education Ministry official who explained the main objectives of Dutch Ethical Politics. The main goal is to help indigenous people in education and health. The above quote shows how the noble goals of ethical politics are mainly for the common people. With this Ethical Policy, the Netherlands felt they were trying to overcome the misery of the people, and this was their effort to improve the fate of the people, both from an economic, health, and education standpoint. What is contained in this novel is following recorded history that in 1900 and 1930, the Dutch had increased the budget for public health projects for the Javanese people, such as immunization programs, anti-malaria campaigns, and health improvements to reduce mortality (Ricklefs, 2017).

New historicism examines the past based on historical and non-historical documents (literary works) and written and unwritten sources. This changes the paradigm by giving birth to a new movement, namely 'back to history', which can be understood as studying the history of literary texts and historical texts (Purwanto, 2012). It can be seen in the annals of Max Havelaar, published in 1860 by Edward Douwes Dekker under the pseudonym Multatuli (Salverda, 2005). This novel stated that Multatuli's work contains a lawsuit against the Dutch, who demanded justice for colonialism carried out by the Dutch against the natives.

The problem of colonialism in Java was not only the Dutch but also the aristocrats who had power. With the help of the aristocrats, the Dutch were able to control Java. This

is in line with the historical fact that many nobles supported the Dutch. It is further stated that these *priyayi* (a term to describe a social class that refers to the nobility, considered the highest-rise class in Java society) are cunning and only seek personal gain. They are very polite in speaking, but that is only to cover up their true actions. Although these *prijajis* are highly respected in society, they are not saints. This was the advice from former Dutch colonial officials to Lucien and Emilie before they left for Batavia. he said to be careful of *prijajis* or *priyayi* who like to take advantage and are cunning.

*"Eux-même sont loin d'être des saints. Ces princes javanais, devant lesquels s'incline à genoux tout le petit peuple, transgressent souvent les lois contre la corruption, utilisant leurs sujets pour leur propre enrichissement, détournant les fonds substantiels que nous leur attribuons, s'appropriant tout objet de convoitise, que ce soit un buffle, une épouse ou une jeune fille ..."*

*"Ils sont maîtres dans l'art de l'esquive, de la teriversation, toujours le plus poliment du monde ..."* (Moppès, 2002, pp. 83–84)

[The *priyayis* are not saints. The Javanese princes, who were always respected and obeyed by their people, often broke the rules, committed corruption, and used the names of their people to enrich themselves. It is not uncommon for them to embezzle our government's budget to make their job easier. Against their people, they apply arbitrarily, taking whatever they want, be it buffalo, wives, or even young girls ...]

[... the nobles are good at dodging, dodging, and delaying things. Everything was done in the most polite and courteous manner.]

In the quotations above, the aristocrats whom the people respect make matters worse. They wanted to cooperate with the Dutch for their benefit and did not hesitate to oppress the people who had suffered by depriving the people of everything they wanted. The Dutch also did not like them but needed their help to control the land of Java. So they maintain good relations with the *priyayi* and do not hesitate to apologize as long as they *priyayi* want to help them with business matters.

The boundary between literature and non-literature is unclear or blurred (Teeuw, 1983). This makes fact and fiction in literary texts overlap. As a result of this phenomenon, a new historicism emerged, which did not differentiate between literature and non-literature, fact and fiction. This study is here to connect the two, history and literature. In this research, the author describes the history of Java in 1904, especially the colonial period. The Javanese people are friendly, have embraced Islam, and are still very strong in ancient beliefs. The nature of Javanese men who still look down on women is also reviewed in this novel.

Java's conditions are described as something very different from Europe. Java is exotic and beautiful but chaotic and dangerous. A thousand people live along with malaria, earthquakes, and volcanic eruptions. The depiction of the density of Java and the chaotic city planning of Batavia is also in line with research (Peekema, 1943), which explains that several parts of Java Island are very densely populated. Colonialism is also seen from a neutral side by writing that shows the negative side of *priyayi* and the arbitrary attitude of the Dutch toward the natives. Research that only focuses on depicting Java with a New Historicism perspective is still lacking in depth. Research related to colonial writing and French humanism in Java and Javanese culture still needs to be studied.

#### 4. CONCLUSION

The novel *Emilie Java 1904* by Catherine Van Moppès is set in the colonial era in Java. This novel can be categorized as a historical reconstruction so that the history of colonialism in Java can be seen in this novel according to the theory of new historicism. Historical understanding is also needed to understand this novel. In this novel, the Javanese people are described as uncultured by Europeans. This was the reason that led the Dutch to Indonesia because they felt they wanted to do a noble task to civilize them. However, after Emilie arrived in Java, she saw that the Javanese were friendly, polite, and civilized. Even their hospitality sometimes hides the true identity of the Javanese. The men are depicted as unattractive and do not respect women, while the Javanese women are described as beautiful, kind, gentle, and caring. Java is said to be a region with a high population and beautiful land with unorganized cities. Java also had a lot of dangerous diseases, such as tropical fever and malaria. Lightning occurs almost every day, and earthquakes also often occur. In 1904, the Netherlands carried out their Dutch Ethical Politics as they claimed to civilize the indigenous people. Like the other Europeans, the Dutch felt superior and needed to educate the indigenous people and develop the land of Java. However, they continued to receive various criticisms, and the Javanese people did much rebellion, which made it difficult for the Dutch. However, these aristocrats in Java collaborated with the Dutch and exploited the people. That explanation describes the people's suffering this year did not only come from Dutch colonialism. This research is limited to looking for a depiction of Java using the new historicism theory. Analysis regarding Dutch colonialism from a postcolonial perspective still needs to be carried out. The Javanese cultures shown in this novel are also worthy of research.

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Yuli Mahmudah Sentana worked on the project and the main conceptual ideas, proofread the manuscript, and translated the article. Safrina Arifiani Felayati wrote on the analysis theory and did the data analysis. Léa Blace wrote and analyzed the part about Dutch Colonialism in Java and did the grammar check.

#### Authors' Information

YULI MAHMUDAH SENTANA is a lecturer at the French Literature Department, Faculty of Humanities, Universitas Halu Oleo. Her research interests include feminism, postcolonial study, and cultural study.

Email: [sentana@uho.ac.id](mailto:sentana@uho.ac.id); ORCID <https://orcid.org/0000-0002-4168-9735>

SAFRINA ARIFIANI FELAYATI graduated from French Literature, but now she is a lecturer in the Japanese Literature Department, Faculty of Humanities, Universitas Jendral Soedirman. Her research interests include travel writing and postcolonial study.

Email: [safrina.arifiani@unsoed.ac.id](mailto:safrina.arifiani@unsoed.ac.id); ORCID <https://orcid.org/0000-0002-6141-3162>

LÉA BLACE is student at Master Français Langue Etrangère, Faculty of Arts, Literature, and Linguistic, Université Lyon 2. She just finished her internship at Halu Oleo University for six months. Her research interests include French literature and French Language.

Email: [lblace3@gmail.com](mailto:lblace3@gmail.com)

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